

TASMANIAN MUSIC, AN IMPASSE ?

by

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It will be appreciated that any approach to the subject of this paper, *Tasmanian Music*, is fraught with frustration. In the present enquiry an attempt will be made to avoid some of the blinder alleys of non-information without underestimating their existence.

Our present knowledge of the music of the Tasmanian aborigines, and of matters relevant to it, is based on

- (1) brief descriptions of aboriginal singing to be found in early accounts of Tasmania, known then as Van Diemen's Land;
- (2) words of songs written down by G. W. Walker in 1832, R. W. Davies (1846), J. Milligan (1855) and others;
- (3) music notation of one aboriginal song arranged for voice and piano accompaniment by Mrs. Logan (1835);²
- (4) phonograph recordings (in the rooms of the Royal Society of Tasmania in 1899 and at the home of Mr. Horace Watson, of Sandy Bay, Hobart in 1903) of songs of Mrs. Fanny Cochrane Smith who was born on Flinders Island.

The chances of adding to these meagre musical remains are now slight. But even today, more than a hundred years after the last full-blood Tasmanians performed their songs and dances, might it not still be possible to find a second or third generation descendant still able to recall tribal song-fragments which have been learned and passed on by older relatives? The faint hope underlying this question pervades the following study which, in the main, offers more questions than answers, more speculation than conclusions.

As previously pointed out³ the recordings undertaken by the Royal Society of Tasmania in 1899 are among the oldest of their kind. Only ten years earlier Dr. J. Fewkes took into the field for the first time a phonograph to record the songs of the Passamaquoddy (American) Indians. (Sachs, 1943).

Periodically Mrs. Fanny Smith's songs have aroused public interest, especially in Tasmania. And for different purposes several sets of recorded copies have been made from the original wax cylinders.

Cylinder copies were made more than fifty years ago by Horace Watson of Sandy Bay for Ritz's study on Tasmanian speech. Ritz pays tribute to Watson who, as "an ardent and sympathetic student of Aboriginal life, had shown much kindness to Mrs. Fanny Cochrane Smith, one of the descendants of the Aboriginal Tasmanians" (1909, p. 49).

Ritz adds that "on one occasion she was delighted to please him [Watson] by singing two native songs with a phonograph. The circumstances thus render the sincerity of her performance unquestionable. The records are in perfect order and Mr. Watson, to help me in my study of Tasmanian speech, most generously gave me a copy of each".

Referring to the two song styles, about which more will be said, Ritz writes that "the first song is distinguished by the precision of its rhythm, and the second is perhaps an imitation, not of a Highland bagpipe, as Bonwick opined, but of a melody of a native magpie which most unmelodiously the zoologists call a 'piping crow'". The suggestion that the Spring Song may be based on vocal imitations of a bird call is not to be treated lightly, especially if the trills and other "coloratura" effects which distinguish this melody are considered.

Another set of cylinder copies made by Horace Watson in 1909 for Mr. Robert Hall, Curator of the Tasmanian Museum, is mentioned by Longman (1960, p. 81). These duplicates remained in the possession of Mr. Sargison of Hobart until recent years, when he presented them to the Tasmanian Museum.

In 1949, at the time of the ANZAAS Congress in Hobart, some of the old cylinder recordings were re-discovered and played; and, on 11th January, the Australian Broadcasting Commission recorded (direct acetate disc)⁴ an interview with Norman B. Tindale, Curator of Anthropology, South Australian Museum. In the discussion Mr. Tindale makes reference to Tasmanian descendants still living on Kangaroo Island, Cape Barren Island and Cummeragunja, an Aboriginal settlement on the southern border of New South Wales. The cylinder recordings played during the interview in Hobart were later dubbed in Sydney (1953) and a processed disc prepared by Columbia Graphophone (Aust.) Pty. Ltd., now known as E.M.I. (Aust.), for the Australian Broadcasting Commission. The title of the processed disc is: "Songs and War Chants of Extinct Tasmanian Aborigines (Dubbed from wax cylindrical records from the Hobart Museum)"⁵.

In 1959 the first tape copies were made acoustically from the full collection of eight cylinders housed in the Tasmanian Museum (See Recordings and Contents). The transfer was carried out by Murray J. Longman, now Chief Engineering Geologist in the Department of Mines, Hobart, who used an amplifier operating in conjunction with the tape recorder. The care taken by Longman in effecting the cylinder repairs and in adjusting the speed of mandrel rotation, obviously too fast in some of the earlier copies, has produced commendable results.

Music notations of some of Mrs. Fanny Smith's songs, as heard on the processed disc (ABC, 1953) were first attempted in 1956.⁶ Further notations and melodic analyses resulted in the following ethnomusicological conclusions:-

In its syllable manner and additional descents, or "codas," the Tasmanian "corroboree" style (Dance Song versions) resembles Australian aboriginal singing particularly in South Australia, and the Centre. But the rising penultimate tone and triadic emphasis in the Tasmanian examples are not typical of Australian singing styles in general. The "legato" Tasmanian song (Spring Song), with its central tonic, binary division and triadic base has more affinity with some New Guinea and possibly other Island styles.

It may be concluded from these fragments, and from the written reports by early observers in the last century, that Tasmanian song-styles were widely varied. It seems that they range from monotone reiterations to songs of a relatively sophisticated nature such as the "legato" or "Spring" Song. (Moyle, 1960, p. 75).

Dr. Catherine Ellis claims (1964, p. 345) that the 1960 transcriptions of the "corroboree" or Dance Song are "very like the music of the Coorong, in South-east of South Australia, where we find emphasis given to notes of the tonic triad". In the transcriptions for the present paper the Song from Guichen Bay by a male Aboriginal singer of the Coorong district, South Australia, recorded by N. B. Tindale in 1937 (1941, p. 236), and the Tangane Song sung by a woman in East Wellington, S.A., recorded by R. M. Berndt in 1943, have been selected for comparison (see below).

In this present study, which in some respects is a sequel to the 1960 paper, more attention has been given to melodic direction, or "contour", than to static (and arbitrary) scalar arrangements of aurally estimated pitches. And it is contended that significant demarcations of musical style are to be found by giving as much, or more, consideration to the actual melodic movement in the pitch continuum.

An attempt will also be made here to examine connections existing between some of the earliest written accounts of Tasmanian aboriginal singing and the preserved sound-recordings. In this way it is hoped that the sound-recorded evidence may be better evaluated and the little there is to know about Tasmanian music brought more clearly into view. To this end a new series of music notations has been prepared and songtexts (words and syllables) added for the first time. These tone/text transcriptions have been attempted only after numerous re-hearings and with better playback equipment than in use in 1959. It need scarcely be said that every possible aid is needed for such work where sound tracks are worn, cylinders cracked or broken, and scratch level high.

During the last century a few Tasmanian song verses were written down in native dialect and according to the skill of one or two interested persons. Of notable value to the present study are the songtexts of George Washington Walker, a member of the Society of Friends, who visited Flinders Island in October, 1832. Indeed the close similarity between several of the previously published texts and the words of the Dance Song, as sung by Fanny Smith, has proved to be one of the most profitable approaches to the subject under discussion.

A text found in George Washington Walker's diary (15th October, 1832) and published by James Backhouse Walker (1898, p. 172) is reproduced

below. G. W. Walker remarks that it is "a popular song among all the aboriginal tribes, of which I have not obtained the meaning, it being involved by them in some mystery".

Popyla-reening-onnyna-Popyla, etc., Popyla, etc., etc.
 lemingannya-lemingannya-leming, etc.
 Taikummingannaya-Taikummingannya, etc., etc.
 Nyina tepe rena. ponnynya-Nyina, etc., Nyina, etc.
 Nyina nara pewilly para. Nyina nara, etc., Nyina nara etc.
 Nara pewilly pallawoo! pallawoo!
 Nyina nara pewilly para pewilly pallawoo! pallawoo!
 Nyina nara, etc., Nyina nara, etc., etc.

As James B. Walker observed (*op. cit.*), Milligan published the same song "with certain differences" in his Vocabulary (1855, p. 273). Milligan's title is "Aboriginal Verses in honour of a Great Chief, sung as an accompaniment to a Native Dance or Riawé."⁷

Pappela Rayna 'ngonyna, Pappela Rayna 'ngonyna
 Pappela Rayna 'ngonyna!
 Toka mengha leah, Toka mengha leah
 Toka mengha leah!
 Lughā mengha leah, Lughā mengha leah,
 Lughā mengha leah!
 Nena taya Rayna ponnyna, Nena taya Rayna ponnyna,
 Nena taya Rayna ponnyna!
 Nena nawra pewyllah, Pallah nawra pewyllah,
 Pellawah, Pellawah!
 Nena nawra pewyllah, pallah nawra pewyllah,
 Pellawah, Pellawah!

In answer to a questionnaire published by the British Association for the Advancement of Science, R. W. Davies (1846, p. 411) furnished the following text under the title "song of the Ben Lomond tribe".

ne popila raina pogana,
 ne popila raina pogana,
 ne popila raina pogana,
 Thu me gunnea,
 Thu me gunnea,
 Thu me gunnea.
 Naina thaipa raina pogana.
 Naina thaipa raina pogana.
 Naina thaipa pogana.
 Naara paara powella paara,
 Naara paara powella paara,
 Naara paara powella paara,
 Ballahoo, Ballahoo,
 Hoo, hoo!

(Their war whoop very guttural)

Unable to obtain a translation for the above, Davies hints that the matter may be better left alone. "I cannot translate it", he says, "nor could I do so, is the subject very select". But Ritz, who made a special study of these three texts, regarding them as an important "trilingual record of the same meaning" (1908, p. 75), takes Davies to task for his literary omissions. Ritz interprets Davies' version in what he calls "plain language":

Lo! with might runs the man: my heel is swift like the fire,
 my heel is indeed swift like the fire. Come thou and run like a man;
 a very man, a great man, a man who is a hero!
 Hurrah!

Some of the minor differences (spellings) in the above Tasmanian song-texts would be due, no doubt, to personal methods of writing down the sounds. From what we know of verse variants in Australian aboriginal songs, major differences (words and verse lines) can occur in texts which have been obtained for songs, allegedly the same, but performed by different singers and perhaps belonging to different tribal groups. Some of the differences between earlier written texts and those of the three versions of the Dance Song appear to be due to the fact that Fanny Smith has remembered some parts of the song better than others. The line *nyna tepe rene pogana* is undoubtedly her best. And she is very sure of the final verbal sequence: *para nara pewilly pallawoo pallawoo*.

Fanny Smith's own versions of the Dance Song text are given below:

VERSION A.

Poppyla (wain wala pawalawa)
 Poppyla (wain wala pawalawa)
 Nynn tepe rene pogana
 Nyna tepe rene pogana
 Nyna tepe re' pogana
 Tepe nara pewilly
 Para nara pewilly
 Pallawoo
 a Nyna nara pewilly
 Para nara pewilly
 Pallawoo pallawoo

VERSION B.

Taukumminganny-nya-na
 minganny-nya
 Taukumminganny-nya-na
 minganny-nya
 Nynn tepe rene pogana
 Nyna tepe rene pogana
 Nynn tepe re'ne pogana
 Nyna tepe rene pogana
 Nyna tepe re' pogana
 Nyna nara pewilly
 Para nara pewilly
 Pallawoo pallawoo
 n pewilly para pewilly
 Para na' pewilly
 Pallawoo pallawoo

VERSION C.

Taukumminganny-nya-la (?)
 minganny-nya
 Taukumminganny-nya-la
 minganny-nya
 Taukummingan-ny-nya-la
 minganny-nya
 Nyna tepe rene pogana
 Nynn tepe rene pogana
 Nyna tepe rene pogana
 Nynn tepe rene pogana
 Nyna tepe rene pogana
 Ny' nara pewilly
 Para nara pewilly
 Pallawoo pallawoo
 a Nyna nara pewilly
 Para nara pewilly
 Pallawoo pallawoo

Taukumminganny-nya-la
 minganny-nya-la
 Nyna tepe rene pogana
 nyna tepe rene pogana
 in nara pewilly
 Pallawoo pallawoo
 a Nynna nara pewilly
 Para nara pewilly
 Pallawoo pallawoo

The above Dance Song texts, which appear in the present series of music transcriptions, have been derived mainly from George Washington

Walker (*op. cit.*). The word *pogana* is taken from Davies' text. Walker's spellings have been retained though there may be room here for linguistic revision. The word *pallawoo*, for instance, has been rendered by Worms (1960, p. 12) as *bah-war* and the meaning given as "man here".⁸

In the text for Dance Song, Version A, the syllables in brackets are hypotheses only. Words corresponding to the verbal sounds as heard in the 1899 recording have not been found in the published texts of Walker, Davies, Mrs. Logan or Milligan. It will be noted that Versions B and C commence with another textual unit, one which is extended in Fanny Smith's song by means of part-repetition. Version C contains a second or repeated verse; and in all three versions of the Dance Song it will be noted that an extra syllable "a" is occasionally introduced to start the line.

Genuine Tasmanian songtexts for the Spring Song, if they exist, have not been found. The syllables appearing here (see transcription of the Spring Song) are aural suppositions only. Restoration of the real Spring Song text, and its meaning, will be left to one skilled in Tasmanian language and mythology, assuming that this song is sung in Tasmanian.⁹

As previously noted (1960, p. 73) two markedly different styles of singing are demonstrated in the Fanny Smith recordings. In the Spring Song the florid style and absence of a regular precise rhythm are primary marks of distinction and the sustained (*legato*) style, which results mainly from the singing of several tones to one syllable (see transcription No. 4) contrasts with the syllabic, or one-tone-to-one-syllable, style of the Dance Song. (Transcription nos. 1-3).

A transcription of the "hymn" has been included to demonstrate Fanny Smith's manner of vocal improvisation (No. 5). After the first ten bars she appears to revert to more familiar melodic procedures which are both triadic and pendular. Apart from the words "Praise the Lord" the singer's diction in this recording has not been followed.

The controversy over Mrs. Fanny Cochrane Smith's parentage (Barnard, p. 1889 and H. Ling Roth 1898 and 1899, Appendix G) need not be reiterated here. The subject has no real bearing on the authenticity or otherwise of the contents of her song recordings. It will be noted that Mrs. Logan's arrangement of a "Song of the Aborigines of Van Diemens [sic] Land", commences with the words *Popela Ranca gonea* and includes the line *Nina tepea ranca ponena*. Despite minor differences these words, and the style of the written vocal part, provide adequate evidence to support the statement that Fanny Smith's Dance Song was widely known in Tasmania about 100 years ago. It was "done" for Mrs. Logan by "Mifs", presumably an aboriginal singer,¹⁰ and the performance occurred more than 60 years before Fanny Smith sang the Dance Song to members of the Royal Society of Tasmania and to Horace Watson. (See Note 2).

The Spring Song lacks supporting written evidence and it still remains to be found how long, and by whom, this song "about birds and flowers" had been regularly practised. It is known that springtime was an important season for the Tas-

manians. If it could be established that Fanny Smith's Spring Song was connected with aboriginal rites of spring in Tasmania, it would follow that this second song would also have been widely known on the island and possibly over a longer period than the Dance Song.

If the above speculations could be substantiated, the theory that the oldest (unwritten) music is also the simplest would again be challenged.

As a child Fanny Smith, who was born on Flinders Island in about 1833, would have heard aboriginal music frequently. One might also reasonably assume that some singing would continue in the last settlement at Oyster Cove where she was ultimately taken in 1847 (J. B. Walker 1897, p. 156). Writing of the Flinders Island community, R. H. Davies tells us that singing and dancing were the principal amusements. Aborigines from West and East of Tasmania joined in the same corroborees, singing the same songs. They were mainly songs of the Easterns and it was thought that the Westerns "did not understand the purport of the words" (1846, p. 409). Backhouse (1832-3, p. 82) saw a Horse Dance, obviously post-European in origin, in which dancers progressed in a line each holding the loins of the individual in front. Davies (*op. cit.* p. 416) describes a Jumping Kangaroo dance which commenced in slow tempo, then accelerated when the singing rose in pitch.

Lloyd (1862, p. 49) gives a graphic account of a performance in which a "sorry, loquacious old beldame" taunted a hunter for his cowardice. Then followed the hunter's reply, in which he vigorously proclaims his many deeds in war, and his pause from exhaustion while a chorus of female singers confirmed his heroic deeds in a "loud and solemn chant".

References to Tasmanian sound-producing instruments are sparse. Lloyd tells us that the women, mentioned above, accompanied their "monotones and monotonous voices by playing upon greasy kangaroo rugs which were rolled up in some peculiar manner so that when struck by the open hand the sound resembled that of a muffled drum". On the Australian mainland skin bundles of various kinds, beaten by hand in song accompaniment, have been observed in South Australia by Taplin (1879, p. 107) and R. H. and C. H. Berndt (1964, p. 309); and in North Queensland in the Gulf Country by Roth (1897, p. 120).

Lloyd also reports (*op. cit.*) that "others joined in the rude concert by beating time with two short dry sticks, and that with a precision adapted for an orchestra". Here again parallels on the mainland are to be found. In Australia two-handed stick beating by male Aboriginal singers is widespread, especially north in the Northern Territory (Arnhem Land), where the stick-beating singer is accompanied by a didjeridu player. But one may attempt little more than superficial comparison of Tasmanian and Australian percussion accompaniments. References to the musical use of the sound-producer, i.e. to rhythm, tempo, initial and terminating percussive effects etc., are omitted from Tasmanian reports.

A Tasmanian mortuary ceremony held on the first night after death, during which participants sat round the body "using rapidly a low continuous

recitation to prevent the evil spirit from taking it away", is mentioned by Davies (1846, p. 418). From this and other such accounts we may conclude merely that singing or reciting of some kind was practised during many aboriginal ceremonies in Tasmania and that, in some of them, the principal roles were taken by women as well as men.

References to female singing are more informative. Many observers have commented on the songs of the Tasmanian women, some showing keener powers of aural perception than others. Both Brough Smyth (1878 (II), p. 390) and H. Ling Roth (1890, p. 148) quote from George Hull's account (c. 1825) of singing by women on the west bank of the Tamar, opposite Launceston. According to Hull they sang "all joining in concert, and with the sweetest harmony; the notes not more than thirds". In an attempt to improve on this musically inexperienced description Hull remarks that the effect was "like what it would be if you began one chord on the organ before you took your fingers from the keys of another". What is probably the same musical effect has been more successfully communicated by Labillardière, one of the naturalists attached to the French expedition which undertook the search for La Pérouse. A translation of Labillardière's words reads as follows: "Several times two of them sung the same tune at once but always one third above the other forming a concord with the greatest justness" (1783, Vol. II, p. 50). Bonwick (1870, p. 30) was sceptical of the Frenchman's report. "How fortunate were our Gallic friends!" said he, "Other travellers and colonists have never, perhaps, listened to such a Tasmanian aboriginal duet". Bonwick may not have known that an independent observer, George Washington Walker (Manuscript Journals, 1832 in J. B. Walker 1898) had also heard women singing in two parts. Indeed Bonwick himself may have heard part-singing without recognising it for he recounts walking out one evening by the sea-shore of D'Entrecasteaux Channel and of hearing a "low chanting tune" of the Tasmanian old women of the station. The tune had a "peculiar mournful sound" in which Bonwick detected "a droning hum with a shriller note" (1890, p. 30).

On Flinders Island in 1832 George Washington Walker was surprised to hear "some women sing tenor [*sic*] while others sing treble" during the performance of a Hunting Song and concluded that such singing showed "a greater knowledge of music". He had previously listened to some solo singing by a male leader of the Port Dalrymple tribe.

Though a common one, the belief that part-singing, or polyphony, can be achieved only after a certain degree of Western musical learning, is not shared by those who have heard indigenous singing in Africa, parts of New Guinea, Fiji, New Caledonia and the West Caroline Islands. It is not shared by Curt Sachs who observed (1962, p. 175) that rudimentary polyphony as an improvised spice of simple monody is almost all-present Three large sections of the world, (1) the Malayo-Polynesian area, including Melanesia, New Guinea, Indo-China, and the ancient Far East, (2) the Caucasian area with radiation to the northwest and west, (3) Central and South Africa, have created polyphonies on a level to be compared with the part-writing of medieval Europe".

Sachs considers "third parallels" just as African as they are European (*op. cit.* p. 179). Forster heard singing of this kind by the Maoris (1777, p. 477). In Darwin, Northern Territory, in 1962, a group of young boys from Bathurst Island, off the northwest coast of Australia, sang a song in parallel "thirds" (1964, Disc 5B). In reply to questions the boys said their people had always performed camp songs in this way.

On the Australian mainland regular singing in "third parallels" has not been reported although various vocal polyphonic phenomena, produced by a more or less momentary overlap of the voices of two or more groups, have often been heard in central Australian regions and in, and adjoining, northeast Arnhem Land.

On Flinders Island, in 1832, George Washington Walker obtained the following songtext for a Hunting Song from the same women who had "shown a greater knowledge of music". It is entitled "Aboriginal Song sung by the Women in Chorus by various tribes of the Natives of Van Diemen's Land" (J. B. Walker 1898, pp. 171-172). G. W. Walker's transcription and English translation are as follow:-

Nikkēh nīngēh tībrēh nīckēh mōllygā pōllylā...

The married woman hunts the kangaroo and wallaby...

Nāmū rykēnnēh trēhgānā ...

The emu runs in the forest ...

Nābēh thīnnīnnēh trēhgānā ...

The boomer (kangaroo) runs in the forest...

Nēhnānēh kēhgēunā ... nynāblythīnnēh ...

The young emu ... the little kangaroo ...

trīngēh gūggērā ... pyāthīnnēh ...

The little joey (sucking kangaroo) ... the bandicoot ...

nynāblythīnnēh-kōōbrīnnēh ... māreh tērrēnnēh ...

The little kangaroo-rat ... the white kangaroo-rat ...

pyāthīnnēh pūngōōthīnnēh ... lōōkōōthīnnēh ...

The little opossum ... the ringtailed opossum ...

mytōppynēh ... tryuōōnēh ...

The big opossum ... the tiger-cat ...

wāthērrūngīnā ... māreh būnā ...

The dog-faced opossum ... the black cat.

The verbal metres of the above Hunting Song, indicated by Walker's diacritics, could be sung, as are those of the Dance Song, to a 6/8 musical rhythm. And the suggestion here is that the Dance Song like the Hunting Song may also have been performed by a group of female singers in two parts, a vocal effect which Fanny Smith could not, of course, have achieved alone.

Written examples of "third parallels" indicate that in such singing the vocal range is usually no more than a fifth. This may be seen in one example from New Guinea, transcribed by Schneider (in Oxford History of Music 1957, p. 75, Ex. 126), and another from the West Carolines, by Herzog (in Sachs, 1962, p. 179, Ex. 72). In the present transcriptions of Fanny Smith's songs, where only Mrs. Logan's arrangement is encompassed by the fifth, a second part, if added one "third" above or below,

would extend this range. Nevertheless it is not inconceivable that the Dance Song, like the Hunting Song, belonged to a melodic order eustomarily sung by Tasmanian aboriginal women in parallel thirds.

In the present paper pitch and duration graphs are used to compare Fanny Smith's melodies with samples recorded on the Australian mainland and elsewhere (cf. scale comparisons in Moyle, 1960, p. 78). Each linear unit represents the melodic outline of a previously notated song item. Pitch is reproduced vertically (one-twelfth of an inch to, approximately, a semitone); duration is reproduced horizontally (one-twelfth of an inch to a [notated] quaver, or eighth note). It will be noted that there are more quavers in Version C of the Dance Song than in the Spring Song. Quaver durations in the latter song are inexact and generally longer by comparison.

The octave span is represented by one inch. And the tonal level (or levels) with which the progression of vocal tones most often coincides is seen to emerge in the length and disposition of the horizontal lines. Western designations such as "tonic", "dominant" etc. are thus avoided. Vertical lines indicate "broad" (as against "narrow", or accurately measured) melodic steps or intervals.

The method is not new. Linear representations of various kinds have been used before for the purpose of melodic description. Pitch/duration graphs have the advantage here of directing attention to tonal movement, rather than to precise pitch. And if used in conjunction with the sound-recordings they may serve to emphasise important structural aspects which, as contended here, distinguish Fanny Smith's song samples (1899-1903) from others recorded in Central and South Australia during a period between 1930 and 1945.

Unlike the chosen Australian examples (nos. 6-9), which descend more or less directly from the highest note to the lowest, the melodic course seen in the graphs of the Tasmanian songs (nos. 1-4) is bi-directional. In each of Fanny Smith's items the commencing tone is followed by an ascent, which in turn is followed by a descent. The frequent tonal occupation of a pitch level about three semitones up suggests that at this point the "final" has been reached. But then follows a further drop to the lower octave level, and to a tone below, that is, to the "rising penultimate tone". The resulting division of the Dance Song melody into upper and lower sections is unlike that of the Spring Song where the lower division recurs more regularly, and like a formal melodic refrain. Despite the final descent in the Spring Song unmistakable emphasis is given to a more central level, five-twelfths (or one fourth) up.

If the tone at the lower octave level in the Tasmanian examples is to be taken as the "tonic", as suggested (Ellis 1964, p. 345), it must then be admitted that, as such, it has not the same melodic function as in each of the accompanying Australian items. For instance, after this level has been affirmed (by repetition and short, appoggiatura-like descents) in the Bunganditj (Bungandij) sample¹⁰ there is an immediate rise, to a tone at the upper boundary. It would seem then that the "tonic", more strongly emphasised in the Australian examples, is also a sign for re-commencement of the main

(descending) melodic movement. Moreover, in any one Australian song "item", that is to say, in any of the characteristically brief, periodic sections of Australian singing, there may be more than one such melodic re-commencement. In the transcription of the Pitjantjara (Bidjandjadjara) item reproduced here¹¹ there are three descents, the third comparatively precipitant. In the Tangani (Dangane-gald) sample¹² there are four descents, the third and longest of which has two beginnings. In the well-known Aranda sample there are seven descents during the item recorded¹³. Apart from its frequency and duration this "tonic" or ground tone appears to have a definite structural potential in the samples of Central and South Australian singing. This is not so of tones at the lowest level in the songs of the Tasmanian singer, Fanny Smith.

In the contour graph of the Bungandij item from Robe, South Australia, a marked terminal rise is clearly seen. This and certain of the rhythmic features, notably the anapaest patterning, link this "Song from Guichen Bay" to singing heard further east in New South Wales and north as far as central Queensland. A Song of Bennilong, from New South Wales, published by Mr. Edward Jones of London in 1811 (Bonwick 1870, p. 39)¹⁴ makes interesting rhythmic and linear comparison with the Bungandij sample (see Transcriptions nos. 6 and 11). The terminal rise in the "Australian Song" (1825) notated (Transcription no. 10) by Barron Field may be the melodic re-commencement; and the text here seems oversimplified.¹⁵ According to Bonwick (*op. cit.*) some of the vocal terminations heard in Tasmania consisted of a "Who or screech" which occurred "an octave above the keynote". But in the Tasmanian songtext by R. W. Davies quoted above, the vocal termination, "hoo hoo" is described as "very guttural", which may mean low-pitched. Without recordings of the actual sounds attempts to compare terminal effects such as these are not profitable.

Clearer distinctions are to be made between the tone and text relationships in Fanny Smith's songs and the few that have been recorded (with audible songtexts) in southern parts of Australia. By examining the words as they occur in the progression of the melody, it will be noted that recognisable text units occupy much the same position and duration in versions of the Tasmanian Dance Song melody. See, for instance, the words "pallawoo, pallawoo" in Versions A, B and C. And except at the beginning of the song, other verbal/musical correspondences heard in the 1899 recording are maintained in 1903. A similar type of correspondence is not usual in Australian singing. The same words may appear in any part of an Australian melody or tonal descent, at the beginning, middle or end. There are important exceptions, however, such as the Aranda "Rat" Song. Central Australian aboriginal songtexts, usually consisting of two distinguishable verbal units, maintain a strict sequence independent of the different tone levels in the melodic rise and fall. Taken together the text units are generally of shorter duration than the full tonal, or melodic, content of the song item; consequently, there is proportionately more verbal than melodic repetition.

In the Bungandij sample it will be noted that, unlike the other Australian examples, the

words "Guichen Bay" (Kutjun-bei) are reserved for the lowest (as well as the uppermost) terminating tones. These words date from the post-European period (Tindale 1941, p. 236). It is possible that the inclusion of the place-name "Guichen Bay" may have disturbed an older text sequence.

To return to linear aspects of melodies under discussion a pendular movement will be noted in the graphs (nos. 4 and 5) of both the Spring Song and the Hymn Improvisation (mentioned above). Up-and-down movement of the vocal tones is also to be seen in contours of three songs (see Transcriptions and Graphs Nos. 12-14) recorded in the Solomon Islands.¹⁶ In two of the samples there is a marked tendency to return to a central level. By comparing transcriptions of these appended items it will be seen that there are other, possibly transitory, melodic features which are not shared with the Spring Song and Hymn as sung by Fanny Smith. All that can be said here of tone/text relations in the two Solomon Island samples is that they do not follow the general Australian principle outlined above.

A systematic survey of recorded song remnants in South (and South-east) Australia still remains to be made, and with the Tasmanian samples in view. Compared with songs recorded on the mainland more differences than similarities have been found in the present study of Fanny Smith's songs. Fanny Smith's Spring Song and Hymn Improvisation show some structural resemblance to a style of singing hitherto observed in parts of Melanesia. And if the early evidence for singing in "third parallels" be accepted, further support is thus given to a tentative theory of musical connection between Tasmania and places in the South Pacific.

ACKNOWLEDGMENTS

For recordings and non-Tasmanian songtexts used for the present transcriptions acknowledgment is here made to:

Dr. W. Bryden, Director, Tasmanian Museum and Art Gallery; Professor R. M. Berndt (material obtained in 1943 for Australian National Research Council); N. B. Tindale; T. G. H. Strehlow; Rev. A. H. Hall; and Ray Sheridan.

Printing blocks for this publication were provided by the Australian Institute of Aboriginal Studies, whose assistance is gratefully acknowledged.

THE RECORDINGS AND CONTENTS

The Tasmanian recordings of Mrs. Fanny Smith contain songs and spoken announcements. Full transcriptions of the latter appear below and are numbered. The former are referred to here as Dance Song (Versions A, B or C) and Spring Song (Versions A or B). In the following list of eight cylindrical records now held in the Tasmanian Museum, Hobart, a duplication of material will be noted. This arises from the fact that some of the cylinders (and mended fragments of cylinders) are copies of originals also retained. The quoted comments regarding the conditions of the cylinders held in the Tasmanian Museum are those of M. J. Longman (1960). In 1953 the contents of four of the cylinders were transferred by the Australian Broadcasting Commission to a disc entitled: "Songs

and War Chants of Extinct Tasmanian Aborigines" (see below). Recordings indicated by an asterisk are those reproduced on a seven inch (45 RPM) disc recently issued by the Royal Society of Tasmania.

*Record 1. Contents: Announcement No. 1

DANCE SONG VERSION A

Recorded in the Rooms of the Royal Society of Tasmania on 5th August, 1899.

(Museum No. 15685/M3317)

The inferior sound quality of the original cylinder, "unbroken but in poor condition", hinders transcription of speech and song words. The recorded duplicate made by the Museum in 1959 is approximately a minor third lower in pitch than the same song duplicated on disc by the ABC.

*Record 2. Contents: Announcement No. 2

SPRING SONG VERSION A

Recorded in the Rooms of the Royal Society of Tasmania on 5th August, 1899.

(Museum No. 15686/M3318)

Music transcription of this version of the Spring Song has not been attempted due to surface scratch and the loud, regular noises of "the large cracks in this record".

*Record 3. Contents: Announcements Nos. 3

(a, b, & c).

Recorded in the Rooms of the Royal Society of Tasmania on 5th August, 1899.

(Museum No. 15687/M3319)

"Although this record is unbroken, it is in very poor condition".

Record 4. Contents: Announcement No. 4(a)

DANCE SONG VERSION B

Announcements Nos. 4 (b & c)

Recorded by Horace Watson at his home, Barton Hall, Sandy Bay, Hobart, Tasmania on 10th October, 1903.

(Museum No. 15688/M3320)

This recording is of relatively good quality.

Record 5. Contents: Announcement No. 5(a)

SPRING SONG VERSION B (incomplete)

Recorded by Horace Watson at his home, Barton Hall, Sandy Bay, Hobart, Tasmania on 8th October, 1903.

(Museum No. 15689/M3321)

"A large piece broken off the cylinder has been lost".

Record 6. Contents: Announcement No. 4(a)

DANCE SONG VERSION C

Announcement No. 5(a)

SPRING SONG VERSION B (incomplete)

Recorded by Horace Watson at his home, Barton Hall, Sandy Bay, Hobart, Tasmania on 10th October, 1903.

(Museum No. 15690/M3322)

This cylinder which has since been repaired, was found shattered into six large pieces and many fragments. Despite noise of the surface crack and pre-echo, possibly from incorrect tracking of the stylus, it has been possible to identify the first song as Version C of the Dance Song. This song is preserved in better condition on the disc transcription by the Australian Broadcasting Commission in 1953, see below.

*Record 7. Contents: Announcement No. 5(a)

SPRING SONG VERSION B

Announcement No. 5(b)

Phonograph copy of Record No. 5, presumably made by Horace Watson.

(Museum No. 15691/M3323)

"Made from hard black material similar to commercial records, this cylinder is complete and in good condition".

*Record 8. Contents: Announcement No. 6(a)

HYMN IMPROVISATION.

Announcement No. 6(b)

Announcement No. 6(c)

Phonograph copy by Horace Watson of a recording made in 1903.

(Museum No. 15692/M3324)

"This cylinder has one crack along its entire length and another at the beginning".

1953 Disc (16" standard groove 33 1/3 RPM)¹⁷

"Songs and War Chants of Extinct Tasmanian Aborigines" Nat.1(NA24504A,FSZ2658)

This processed disc by the Australian Broadcasting Commission contains selections from the above cylindrical material in the following order:-

Cut 1. Announcement No. 1 (commences from the word . . . "Tasmanians")

DANCE SONG VERSION A

The original cylinder was revolving at a speed faster than normal during the preparation of this copy.

Cut 2. Announcement No. 4(a)

DANCE SONG VERSION B

Announcement No. 4(b)

Announcement No. 4(c) (up to the words "East Coast Tribe")

Cut 3. Announcement No. 4(a)

DANCE SONG VERSION C

Announcement No. 5(a)

SPRING SONG VERSION B (incomplete)

Cut 4. Announcement No. 5(a)

SPRING SONG VERSION B

Announcement No. 5(b)

The material on the above disc corres-

ponds with that of four recordings held in the Tasmanian Museum:

- Cut 1. equivalent to Record 1 (15685/M3317)
 Cut 2. " " 4 (15688/M3320)
 Cut 3. " " 6 (15690/M3322)
 Cut 4. " " 7 (15691/M3323)

The present series of transcriptions (announcements, song words and music notations) have been made after aural comparison between material heard on the tape and disc copies listed above, also on an experimental, or laboratory, tape copy also lodged in the Tasmanian Museum.

Transcriptions of Announcements (after Longman) (as heard on the Fanny Smith Phonograph Recordings, 1899 and 1903).

The following transcriptions of spoken announcements heard on the Fanny Smith recordings, have been numbered for reference. For less clear passages some of the interpretations given here differ from those of Longman (1960). Words appearing in brackets are still uncertain.

No. 1. Spoken by Mrs. Fanny Cochrane Smith.

"I'm Fanny Smith. I was born on Flinders Island. I'm the last of the Tasmanians. I'll (put this morning) a very long story about it. I'll tell you the truth, to let you know a little about us. My mother's name was Tanganitara.¹⁸ I — we are some true born sisters from Flinders Island, where we were for seven years. And I'm here speaking to-day."

Presumably in answer to a question . . . "have we got for mother and my father? My father [or family?] Noona. Noona (nitara-noota). (Sing a song. Noota, mother and me). My father Noona. My father was a (whaler). Lose-a my mother, all gone."

Presumably in answer to another question . . . "My family? I'm married. Goodbye. My father [or family?] no more.

No. 2. Spoken by Mrs. Fanny Cochrane Smith.

"It's Spring time,
 The birds is whistling,
 The spring is come,
 The flowers are all budding, (Longman:
 The clouds are all sunny)
 The (red) fuschia is on the top,
 Birds are whistling,
 Everything is pretty
 'cause it's spring,
 (The birds are still dancing)
 For the springtime."

No. 3. (a) Spoken by Mr. J. B. Walker F.R.G.S.¹⁹ (Longman has identified the speaker here as the Bishop of Tasmania).

"It has been my great privilege to-day, the fifth of August, 1899 to have witnessed Mrs. Fanny Smith of Port Cygnet, who claims to be the last member of all the native races of this island, sing and speak into the gramophone. I have also taken a photograph showing her sitting by the machine. I feel very glad indeed that the aboriginal language of this island, to-

gether with its songs, however fragmentary the results may be, have at last been permanently registered and can be preserved and listened to in future years, when this and the remaining representatives of the native race have passed away. I think the Secretary of this Society, the Royal Society of Tasmania, Mr. Alexander Morton, is deserving the thanks of scientific men and all true colonists for bringing about such a valuable and unique contribution to the records of this colony. J. W., Government(?)"

(b) Spoken by Robert M. Johnston, Registrar General of Tasmania.

"I, Robert M. Johnston, Registrar General of Tasmania, have also the great privilege and pleasure of hearing the songs of the native Tasmanians sung by the last of themselves in the way of the phonograph. This must be of the greatest interest to those who are studying the various races of mankind now".

(c) Spoken by Alexander Morton, Secretary of the Royal Society of Tasmania.

"Alexander Morton, Secretary of the Royal Society of Tasmania, endorses that same thought of R. M. Johnston, Vice-President of the Royal Society, in having had the pleasure of listening to the songs and words of Mrs. Fanny Smith, who claims to be the last of the Tasmanian aborigines. These songs and words have been recorded in the Royal Society's Rooms, Hobart, Tasmania on Saturday the fifth of August in the presence of His Lordship, the Bishop of Tasmania, the Rev. H. H. Montgomery, Mr. J. B. Walker, F.R.G.S., Mr. R. M. Johnston (Editor)".

No. 4. (a) Spoken by Horace Watson of Sandy Bay.

"This record by Fanny Smith, daughter of Tanganitara, gives us the song of the natives when holding their corroboree. The lubras generally sing with all their might, accompanied by the beating of sticks and skins. This is a dance song by Fanny Smith".

(b) "This record was taken on October the tenth, 1903, by Horace Watson, Sandy Bay, Hobart, Tasmania".

(c) Spoken by Fanny Cochrane Smith.

"I am the last of the race of Tasmanians. I'm - I'm the daughter of Tanganitara, the East Coast Tribe. My mother belonged to the East Coast Tribe . . . I am just seventy years of age".

No. 5. (a) Spoken by Horace Watson of Sandy Bay.

"This record of Mrs. Fanny Smith, sister of Mary Ann, the wife of Walter Arthur and daughter of Tanganitara, gives us the song of the aborigines at the time of the spring, welcoming the advent of birds and flowers".

(b) "This record was taken on October the eighth, 1903, by Watson, Barton Hall, Sandy Bay, Tasmania".

(c) "This record was taken off the original . . ." (following copy of the above).

No. 6. (a) Spoken by . . . (The voice differs in accent from Horace Watson's).

"This record sung by Fanny Smith, the daughter of Tanganitara of the East Coast Tribe.

Praise the Lord,
Hail the Lord,
Abide in Heaven above".

(b) "This record was done for me by Fanny

Smith in 1903. We had a real excellent time here. You will see the photograph taken in the very action of singing".

(c) Spoken by Horace Watson (following copy of the above).

"This record was taken from the original on May the sixth, 1909, for Mr. Robert Hall, Curator of the Tasmanian Museum, by Horace Watson, Sandy Bay".

NOTES

1. Prior to the Symposium, Mr. N. B. Tindale informed me of a text written for a Tasmanian song which he heard on Cape Barren Island in 1949.
2. Mrs. Logao arrived in Tasmania from London on 12th February, 1835. Later she became the organist at St. David's Cathedral and taught music in the Colony. In 1839 she arranged the song "The Vows that Breathed to Solitude", allegedly the first Tasmanian song. In the 1842 census it is stated that she was the mother of 4 sons and a daughter. At that time her address was 20 Macquarie Street, Hobart. Some doubt has been cast on the identity of the arranger of this song. Mr. N. J. B. Plomley believes that it may have been Mr. Logan, a librarian at the circulating library in Hobart Town. He kindly supplies the following entry from the diary of George Augustus Robinson, dated 22nd October, 1836:
"Spent the evening at Logans in Macquarie Street. Mr. Logan set to music a song of the Aborigines POPELLER, etc. The first ever attempted."
Mr. Plomley maintains that on the evidence of opportunity the song could have been obtained from the Aborigines between August, 1834 and September, 1835. If Mr. (not Mrs.) Logan "arranged" the song (i.e. set the vocal part to piano accompaniment) one may assume that Mrs. Logan was at least the better musician, for the "arrangement" is inexpertly done. If the Logans both arrived in Tasmania together the date of this manuscript would be some time after February and probably before September 1835. See also Note 9a.
3. In a paper entitled Aboriginal Music and the Recording Machine read during the ANZAAS Congress (Section F) in Canberra, 1964.
4. Historical Library, Forbes St., Sydney, New South Wales. ABC Cat. No. NAT 13 (16" disc 33 1/3 RPM).
5. History Library as above. ABC Cat. No. NAT 1. (N.A. 2450A FSZ2658). 16" disc, 33 1/3 RPM.
6. The Intervallic Structure of Australian Aboriginal Singing. (Unpublished M.A. Thesis, 1957). Transcriptions Nos. 56-58.
7. In Milligan's Vocabulary (for the Tribes about Mount Royal, Bruny Island etc.) the meaning of Riawe' is given as "sport".
8. Dr. A. Capell's spelling of the same word is palawa.
9. During the Symposium on the Tasmanian Aborigines (ANZAAS, 1965), when slides of the present transcriptions were shown and song recordings played, Dr. A. Capell affirmed that words appearing in the (hypothetical) text of the Spring Song were recognisably Tasmanian.
- 9a. Mr. W. F. Ellis suggests that the endorsement "Done by Miss [Miss?]" (which he thinks may have been in the handwriting of James Backhouse) is intended to convey that the song was transcribed by a Miss Logan.
10. Recorded by N. B. Tindale in 1937. The song was sung by Millerum (Clarence Long), whose early life was spent among the aged people of the Tanganekald (Tanganek Tribe) in the unsettled country near Salt Lake on the Coorong (Tindale 1937, p. 107).
11. Transcription No. 26(a) in The Intervallic Structure of Australian Aboriginal Singing, M.A. Thesis, 1957. An item from a Pitjantjara (Bidjandjara) song series (Kangaroo of Malupiti) recorded in Central Australia by T. G. H. Strehlow who transcribed the text.
12. Transcribed in 1959 from a tape transfer of wax cylinder recordings by R. M. Berndt (1943) in East Wellington and Upper River Murray, South Australia. In this sample the tempo is notably slower than in others belonging to the same collection.
13. See Song No. 2 ("Rat") in the series entitled "Australian Aboriginal Song" recorded and annotated by E. Harold Davies on three discs (PRX-11, Columbia Graphophone (Aust.) Ltd.) published (1930s) by the Board of Anthropological Research, University of Adelaide. A transcription of the same song (without text) appears in Davies (1927). Present text (in transcription No. 9) supplied by T. G. H. Strehlow.
14. Transcription No. 11 Clef, double bar-lines and other notational signs have been taken from the transcription published by Bonwick (op. cit. p. 33). It was first published by Edward Jones in "Musical Curiosities" and said to be from a love-song sung by Beonelong and Yamwong on their visit to England at the beginning of the 19th century.
15. Transcription No. 10. This "Australian Song" was reproduced by Boewick (1870, p. 31) with the following explanatory note: In 1825 Mr. Barron Field of Sydney published the following song of the New South Wales natives, which was said at the time to be very similar in sound to some Tasmanian chants. Referring to Bonwick's note Wallaschek remarked (1893, p. 40) that it would be desirable to quote the original "so that one might ascertain the exact resemblance". The "true Tasmanian tune of the oldest date" which Bonwick quotes and attributes to Captain Freycinet is, as H. Ling Roth points out, incorrectly identified. Freycinet's notation, a short repeated descending passage encompassing the fourth, is of a Kangaroo dance song from Port Jackson, New South Wales.
16. The two songs by Isaac Iripu, of Siwai area in South Bougainville, were tape-recorded in 1960 by the Rev. A. H. Hall, Goldie College, Banga. The song text was written by Isaac, a student of the College. The third song, Tsegul, "sung by a young man as he draws in the sand", was recorded by Ray Sheridan on Buka Island, British Solomons. Disc recording (Wattle Archive Series No. 2) Side 2 Band 7a.
17. Redubbed by the ABC from the same material as on the disc, Nat. 13.
18. In Milligan's Tasmanian Vocabulary (1855, p. 272) there is a list of women which includes "Taenghanootera (literally — weeping bitterly) a native of George's River".
19. James Backhouse Walker (1841-1899), a member of the firm of solicitors, Walker and Wolfhagen, was admitted as a barrister in Tasmania, in 1876. He was also Vice-Chancellor of the University of Tasmania, a Trustee of the Tasmanian Library, a member of the Council of the Royal Society of Tasmania, and a constant contributor to the Society's Journal.

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* Mrs Fanny Cochrane Smith and Horace Watson, at the latter's residence in Sandy Bay, Hobart, 10th October, 1903.

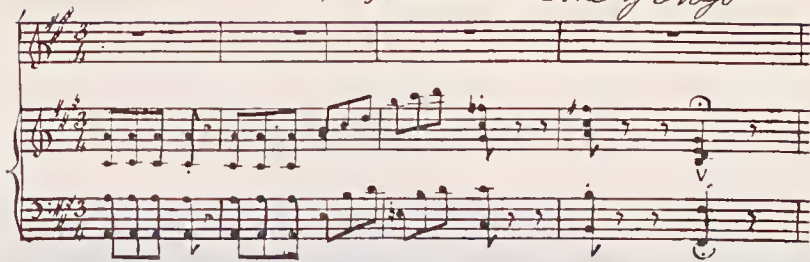
EDITORIAL NOTE

Slight damage to the original manuscript of Mrs. Logan's transcription has obscured the first crotchet in bar 6 and confused parts of the bass line in bars 10 and 11.

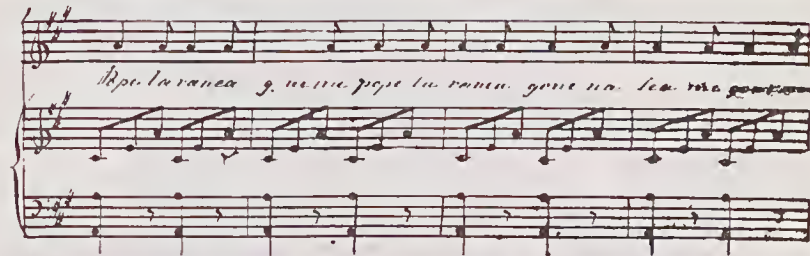
Mrs Logan's arrangement (ca. 1840) for voice and piano accompaniment of the Dance Song, also known as the "Song of the Ben Lomond tribe" or "Song of a Great Chief".

SONS OF THE ABORIGINES OF VAN DIEMAN'S LAND

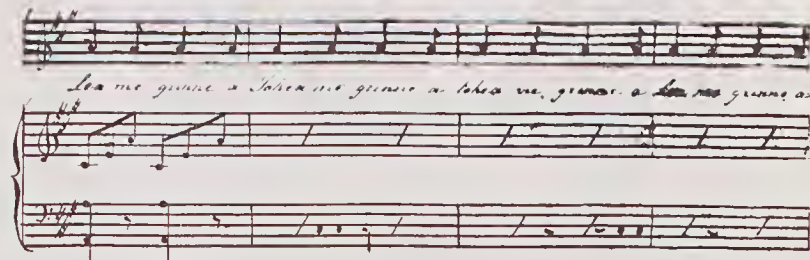
Arranged by Mrs. LOBLEY Done by Miss



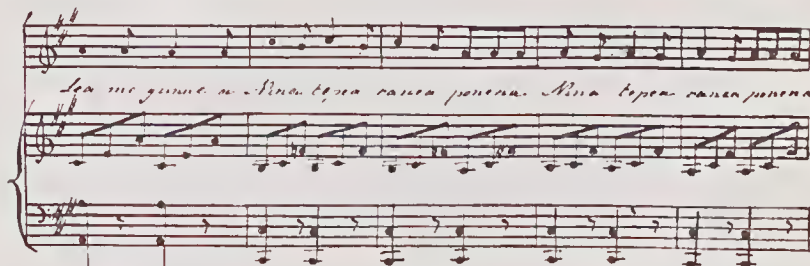
Ho-pa-laranea g. u. me. po-pa lu. ranu. gona. na. sea. ma. gona.



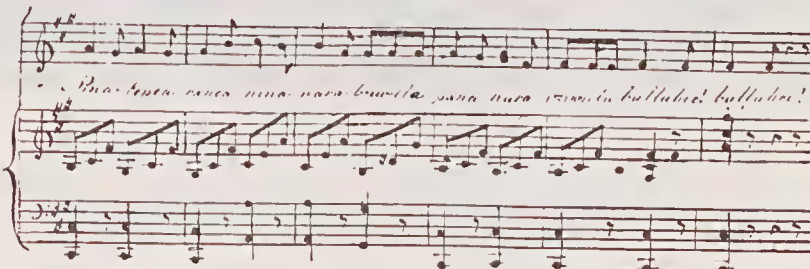
Sea me. gona. a. lo-ka me. gona. a. lo-ka me. gona. a. lo-ka me. gona. a.



Sea me. gona. a. Ni-na. to-pa. ranu. jone-na. Ni-na. to-pa. ranu. jone-na.




Bia. to-pa. ranu. ni-na. pa-ra. bu-willa. pa-ra. ni-na. bu-willa. bu-willa. bu-willa!



Bia. nam. o-willa. pa-ra. pa-ra. bu-willa. bu-willa! bu-willa!

In Capo





* Mrs. Fanny Cochrane Smith and members of the Royal Society of Tasmania, in the Royal Society's rooms, 5th August, 1899. (See Transcriptions of Announcements No. 3). Left to right: Mr R. M. Johnson (seated), Mr J. W. Beattie, Mr Fisher, Superintendent J. Cook, Mr Alexander Morton, Mr James Backhouse Walker, Mrs Fanny Smith and nephew.

MUSIC NOTATIONS

Nos. 1-5 have been transcribed by the writer from the Tasmanian recordings of Fanny Cochrane Smith, Nos. 6-9 from recordings more recently made in South and Central Australia, and Nos. 12-14 from recordings of songs from the Solomon Islands in the South Pacific. Nos. 10-11 represent impressions of East Australian aboriginal singing written down before the time of the first recording machines by Barron Field and Edward Jones.

In place of a 'key signature' at the beginning of each item there is a scale, or graded inventory of notated pitch symbols. This prefixed abstract does not imply a fixed tuning, or 'temperament'. An arrow placed near a note indicates, according to its direction, a rise or fall in the estimated level of pitch. The fall in vocal pitch towards the end of

the Hymn (No. 5) is closer to a change in pitch level; accordingly, a second pitch series has been prefixed.

Where the singer does not adhere strictly to an established rhythm, a plus and minus sign is placed before the time signature (Nos. 1-5 and 7). Where asymmetrical measures are an integral part of the song's rhythm, a combination signature is given (No. 13). Vocal sounds without definite pitch are written as x (No. 6). Pulsations, or glottal tremors, are indicated by dots placed under the notated tones. Vocal vibratos, or 'tremolos', are indicated by short wavy lines. A slanting line, connecting two notes of different pitch, indicates a slide, or vocal glissando.

♩ = 72

No. 1

re-nung-on-nya-na re-nung-on-nya pop-py-la 'nung-on-nya-na le-ming'an-nya ny-na
 (la wa-ia wa-la pa-wa-la wa) (wa-la wa-la pa-wa-la wa)

te-pe re-ne {pon-hy-na ny-na te-pe re-ne {pon-hy-na ny-na te-pe re'
 {po-ga-na {po-ga-na

{pon-hy-na te-pe na-ra pe-wil-ly pa-ra na-ra pe-wil-ly pal-la-woo a ny-na
 {po-ga-na

na-ra pe-wil-ly pa-ra na-ra pe-wil-ly pal-la-woo pal-la-woo

Dance Song (Version A), or 'Song of the Ben Lomond tribe', recorded by the Royal Society of Tasmania in 1899. Song text (Tasmania) after G. W. Walker. Attempts have been made, not always successfully, to reconcile words in Walker's text with those heard in the sound recordings of the Dance Song. (Tape transfer from Cylinder No. 15685/M3317, Tasmanian Museum; and disc, issued 1967, "Fanny Cochrane Smith. Songs and Speech" TRS-1683 (45 RPM), Side 1; Band 1b, *Royal Society of Tasmania*). Duration: 33".

No. 2

$\text{♩} = 72$

Tau-Kum-mi-ngan-ny-nya-na mi-ngan-ny-nya tau-Kum-mi-ngan-ny-nya-na

mi-ngan-ny-nya ny-na te-pe re-ne {pon-ny-na ny-na te-pe re-ne pon-ny-na ny-na
{po-ga-na} (po-ga-na)

te-pe re' -ne {pon-ny-na ny-na te-pe re-ne {pon-ny-na ny-na te-pe re'
{po-ga-na} {po-ga-na}

{pon-ny-na ny-na na-ra pe-wil-ly pa-ra na-ra pe-wil-ly pal-la-woo pal-la-woo
{po-ga-na}

a pe-wil-ly pa-ra pe-wil-ly pa-ra na' pe-wil-ly pal-la-woo pal-la-woo

Dance Song (Version B), recorded by Horace Watson in 1903. Song text after G. W. Walker. (Tape transfer from Cylinder No. 15688/M3320, Tasmanian Museum; and disc NA 24504A, Band 2, Australian Broadcasting Commission). Duration: 42".

No. 3

$\text{♩} = 96$

Tau-kum-mi-ngan-ny-nya-na mi-ngan-ny-nya tau-kum-mi-ngan-ny-nya-na mi-ngan-ny-nya tau-kum-mi-ngan-ny-nya-na mi-ngan-ny-nya

ny-na te-pe re-ne (pon-ny-na po-ga-na)

ny-na te-pe re-ne (pon-ny-na po-ga-na)

ny-na te-pe re-ne (pon-ny-na po-ga-na)

te-pe re-ne (pon-ny-na po-ga-na) ny-na te-pe re-ne (pon-ny-na po-ga-na)

na-ra pe-wil-ly pal-la-woo pal-la-woo a ny-na na-ra pe-wil-ly pa-ra

na-ra pe-wil-ly pal-la-woo pal-la-woo tau-kum-mi-ngan-ny-nya-na mi-ngan-ny-nya (la)

tau-kum-mi-ngan-ny-nya-na (la) la ny-na te-pe re-ne (pon-ny-na po-ga-na) ny-na te-pe

re-ne (pon-ny-na po-ga-na) la na-ra pe-wil-ly pa-ra na-ra pe-wil-ly pal-la-woo

pal-la-woo a ny-na na-ra pe-wil-ly pa-ra na-ra pe-wil-ly pal-la-woo pal-la-woo

Dance Song (Version C), recorded by Horace Watson in 1903. Song text after G. W. Walker. (Tape transfer from Cylinder No. 15690/M3322, Tasmanian Museum; and disc No. 24504A, Band 3, Australian Broadcasting Commission.) Duration: 60".

No. 4

$\text{♩} = 66$

a le di: gu: la: ga a da-ŋa
 ri-a pa-la a mi-e-- a mi-e-a lu: pa-du-da-ŋa
 a mi: mi-e-- a ŋu: lu: da-ŋa a la mi:- a mi-a ŋu-ma
 a da-ŋa a ga: mi-e-- a lu: gu: lä-ŋa e-u
 a da me-a du mi: a gu:- la a la mi-e-a ma
 a mi: ŋa-li-a-gu-la a ga-li-a ma-na

Spring Song (Version B), recorded by Horace Watson in 1903. Song text (auditory). (Tape transfer from Cylinder No. 15691/M3323, Tasmanian Museum; and disc, issued 1967, "Fanny Cochrane Smith. Songs and Speech" TRS-1683 (45 RPM), Side 2, Band 1, *Royal Society of Tasmania*.) Duration: 1' 27".

No. 5

$\text{♩} = 116$ [$\text{♩} = 96$ -----]

Praise the Lord

Hymn (Improvisation), first recorded in 1903, re-recorded by Horace Watson in 1909. (Tape transfer from Cylinder No. 15692/M3324, Tasmanian Museum; and disc, issued 1967, "Fanny Cochrane Smith, Songs and Speech" TRS-1683, Side 1, Band 2, *Royal Society of Tasmania*.) Duration: 52"

♯ = 129

male voice

sticks

No. 6

'en-dje-li' ŋa-rum ga- mun 'ga: wun-mo 'en-dje-li ŋa-rum ga-

mun 'ga: wun 'en-dje-li' ŋa-rum ga- mun 'ga: wun 'mo mb-la-pan 'Wig-gacu

(ain) (ma-ra)

'ga-du-ba 'ku-tju-bei: a 'en-dje-li' ŋa-rum ga-mun 'ga: wun 'mo 'en-dje-li

(ku-tjun-bei) (ain)

ŋa-rum ga-mun 'ga: wun 'en-dje-li ŋa-rum ga- mun 'ga: wun 'ma 'en-dje-li ŋa-rum ga-

mun 'ga: 'en-dje-li ŋa-rum ga- mun 'ga: wu' o: 'en-dje-li ŋa-rum ga-

(ain)

mun 'ga: wun-ha 'mo-la-pan Wig-gacu' 'ga-du-ba Ku-tju-bei - a-jei

ŋa-rum ga-mun 'ga: wun 'mo 'en-dje-li mo-la-pan Wig-gacu wun' 'en dje li' ŋa-rum ga-

mun 'ga: - wun mo 'en-dje-li ŋa-rum ga- mun 'ga: - wu' 'en-dje-li ŋa-rum ga-

(ain)

mun 'ga: - wu' 'en-dje-li ŋa-rum ga- mun 'ga: wun 'mo mo-la-pan -wi'

(ain)

♯ = 134

'ga-du-ba Ku-tju-bei - ga (pur-a-min) - ei: hei: wo whi:

(tjun)

3 3 3

Song of Guichen Bay, recorded by N. B. Tindale in 1937. Song text (Bunganditj) transcribed by N. B. Tindale. (Disc No. 4, Clarence Long Series, unreleased, South Australian Museum.). Duration: 41".

Female voice

$\text{♩} = 76$

No. 7

Tangane (Danganegald) Song, recorded by R. M. Berndt in 1943. Song text inaudible. Duration: 52".
(Tape transfer from cylinder, Ethnomusicology Section, Department of Music, Monash University,
Victoria.). Duration: 52".

male voices

$\text{♩} = 116$

stick (on ground)

No. 8

ta-wa ta-wal-tju-nu ta-wa ta-wal-tju-nu tju-nu ru-njur-ba-li

tju-nu ru-njur-ba-li ta-wa ta-wal-tju-nu ta-wa ta-wal-tju nu

tju-nu ru-njur-ba-li tju-nu ru-njur-ba-li ta ta-wal-tju-nu

ta: ta-wal-tju-nu tju-nu ru-njur-ba-li tju-nu ru-njur-ba-li

ta: ta-wal-tju-nu ta ta-wal-tju-nu

From the Kangaroo of Malupiti series, recorded by T. G. H. Strehlow in 1950. Song text (Pitjantjara)
transcribed by T. G. H. Strehlow. (Disc recording, unreleased, University of Adelaide, South Aus-
tralia.). Duration: 32".

♩ = 116

male voice

sticks

No. 9

a - kul - ba - tra | ye - la | yai - gal | je - ra

:(7 times)

Rat Song recorded by E. H. Davies in 1927. Song text (Aranda) transcribed by T. G. H. Strehlow. (Three discs (78 RPM) "Australian Aboriginal Songs" PRX Nos. 9-11, No. 1, Item 2, Columbia Graphophone (Aust.) for the *University of Adelaide*.) Duration: 15".

No. 10

a bang a bang a bang a bang a bang a bang a

gum - be - ry jah. gin - gun. ve - lah gum - be - ry jah. gin - gun relah a bang a bang a

bang a bung a bang a bang a bang a bang a bang

"Australian Song". Melody and song text published in 1825 by Barron Field.¹⁵

No. 11

Bar-ra-bu-la bar-ra-ma man-gi-nè wey en-gu-na Bar-ra-bu-la

bar-ra-ma man-gi-nè wey en-gu-na Bar-ra-bu-la bar-ra-ma man-gi-nè wey en-

gu-na Bar-ra-bu-la ba-ra-ma man-gi-nè wey en-gu-na

Bar-ra-bu-la bar-ra-ma man-gi-nè wey en-gu-na

"Song of Bennalong in England". Melody and song text published in London in 1811 by Edward Jones.¹⁴

♩ = 48

male voice

No. 12

nu - nu - nu - nu kog tu - go - ri tu - go - ri ka - ru - ro kog - ko no - ro

ti - ka - he me me - ke me re - ra - ka toi - no - ki u - ru - ru - ki pu - a - te

toi - no - ki pu - a - te ha - ha je - e ko - ko: ko

Isaac Iripu's Song, No. 1, recorded by A. J. Hall in 1960. Song text transcribed by Isaac Iripu, a student from Siwai, South Bougainville, Solomon Islands. (Tape copy, Ethnomusicology Section, Department of Music, Monash University, Victoria.). Duration: 31".

♩ = 96

male voice

No. 13

7, 8, 9, 10

teg kog teg teg ko - ko teg mo - to - ko o - no - pi - to hi - rug -

- o - ri teg kog teg ti - so - ri - a ro - wig - mo - no teg kog teg teg ko - ko teg

ra - ro mog - gi wo - ka - ku teg kog teg teg ko - ko teg

teg ko mog wo - ko - ku teg kog teg

Isaac Iripu's Song, No. 2, recorded by A. J. Hall in 1960. Song text transcribed by Isaac Iripu. (Tape copy, Ethnomusicology Section, Department of Music, Monash University, Victoria.). Duration: 35".

♩ = 116

male voice

No. 14

4

Tsegul, from Buka Island, Solomon Islands, recorded by R. Sheridan in 1958. Song text not transcribed. Disc, issued 1959, (33 1/3 RPM) "Music of New Guinea" No. 2, Side 2, Band 7a, Wattle Archive Series. Duration: 20".